

COMPOSITIONS

pour la

FLÛTE

avec Accompagnement de Piano par

GUILL. POPP.

- Op. 183. Yankee doodle. Grande Fantaisie et Variations.... 3 80
 " 187. Der Freischütz (Weber). Fantaisie élégante 2 —
 do. avec Quatuor.
 " 188. Grande Fantaisie sur des Thèmes de l'Opéra: Les Huguenots (Meyerbeer)..... 3 —
 do. avec Quatuor.
 " 189. Hommage à Gounod. Fantaisie brillante sur des Thèmes de l'Opéra: Faust avec Orchestre 6 50
 do.
 " 190. Grande Fantaisie brillante sur des Thèmes de l'Opéra: Il Trovatore (Verdi) 3 —
 do. avec Orchestre..... 5 —
 " 198. Concertstück über das Lied: „Gute Nacht du mein herziges“ Kind (Abt)..... 3 60
 do. mit Orchester 7 —
 " 199. Salut à la Russie. Fantaisie sur des Airs russes do. avec Orchestre 7 —
 " 201. Polka de bravoure 1 80
 do. avec Orchestre 5 50
 " 203. Fantaisie-Caprice sur un Thème de l'Opéra: Rinaldo (Händel) 3 80
 do. avec Orchestre.
 " 204. Trois Morceaux de Salon.
 No. 1. Sérénade du Rossignol. No. 2. Ave Maria. No. 3. Chanson d'Amour à 1 50
 " 216. Mazurka élégante 1 80
 " 219. No. 1. Polka brillante..... 2 —
 " 2. Mazurka. No. 3. Polonaise à 1 50
 " 228. La Rose. Romance célèbre de Spohr. Fant-Transcr. 1 50
 " 236. Romance d'Amour 1 50
 " 237. Concertstück üb. das engl. Volkshied: „Long long ago“ do. avec Orchestre 3 —
 " 250. 10 Morceaux de Salon.
 No. 1 Chant bohémien. No. 2. La belle Amazone. No. 3. La reine des Alpes. No. 4. Valse burlesque. No. 5. Le vent (Der Wind). No. 6. La chasse (Die Jagd). No. 7. Fantaisie sur des Melodies Suédoise (Fantasie über schwedische Melodien). No. 8. Bouton de rose (Rosenknospe). No. 9. Valse Melodique. No. 10. Klänge aus der Puszta à 2 —
 " 251. L'art d'expression. Die Kunst des Vortrags. Morc. de Salon faciles d'après des motifs, airs, chansons etc. des grandes maîtres 6 —
 " 261. 6 Morceaux mélodiques très faciles.
 No. 1. Méditation poétique. No. 2. Valse gracieuse. No. 3. Scène tyrolienne. No. 4. Sérénade russe. No. 5. Doux Souvenir. Romance. No. 6. Chant espagnol à 1 30
 " 266. Schwedisches Concert 3 50
 do. avec Orchestre 6 50
 " 270. Transcriptions de Chansons populaires.
 No. 1. Si vous n'avez rien à me dire (Bar. de Rothschild). No. 2. Ob sie wohl kommen wird (Preyer). No. 3. S'Griawerl im Kinn (Hölzel) No. 4. Du hast was Liebes in den Augen (Gumbert). No. 5. Vöglein mein Bote (Preyer). No. 6. Nachruf (Füchs). No. 7. Mühlrad (Kreutzer). No. 8. Mein Herz, ich will dich fragen (Kücken). No. 9. Ein Traum (Hackel). No. 10. Das Schwabenmädle (Proch). No. 11. Wenn ich einmal der Herrgott wär' (Binder). No. 12. Das Alpenhorn. (Proch). No. 13. Hab' ich nur deine Liebe (Suppé). No. 14. Allein (Storch). No. 15. Ländlich sittlich (Suppé). No. 16. Taube, Wachtel und Nachtigall (Müller). No. 17. Die Busserln. (Suppé). No. 18. Das Vergissmeinnicht (Suppé) à — 80
 Op. 279. 10 Morceaux élégants très faciles.
 No. 1. Une fleur printanière (Frühlings-Erwachen.) No. 2. Chant du barde (Bardenges.) No. 3. Petit Amusement (Kleiner Scherz). No. 4. Nocturno. (Nachtmusik). No. 5. Greomillet (Vergissmeinnicht). No. 6. Danse

- espagnole (Spanischer Tanz). No. 7. Marsche turque (Türkischer Marsch). No. 8. Wiegenlied. No. 9. Vögleins Erwachen. No. 10. Ein Blumenstück à 1 —
 Op. 283. Walzer-Rondo 1 80
 do. mit Orchester.
 " 285. Compositions favorites, arr. pour Flûte et Piano... 5 —
 No. 1. Nocturne (Th. Döhler, Op. 24). No. 2. Erinnerung an Steinbach. Idylle. (J. Kafka, Op. 32.) No. 3. La Campanella. Impromptu (A. Dreyschock, Op. 10). No. 4. Souv. de Varsovie (Schulhoff, Op. 30). No. 5. Zitherklänge (C. Kölling, Op. 136.) No. 6. Auf der Alm (A. Jungmann, Op. 92). No. 7. Die Reize des Landlebens. Impromptu (G. Lührss). No. 8. Impromptu-Polka (J. Schulhoff, Op. 33). No. 9. Un doux entretien. Idylle. (A. Dreyschock, Op. 92. No. 3). No. 10. Les cloches du soir. Nocturne (F. Baumfelder, Op. 74) à 1 —
 No. 11. Mozart, Andante (F. Bendel, Op. 14, No. 1) 1 50
 No. 12. Berceuse (Reber 15. 5). No. 13. Mozart, Menuett favoris (Bendel, 14 No. 2). No. 14. Mozart, Adagio favoris (Bendel, 14 No. 3) à 1 30
 " 289. Collection des Oeuvres classiques non difficiles.
 No. 1. Le songe d'une nuit d'été. Grande Marche de Mendelssohn-Bartholdy. No. 2. a) Moment musical de Fr. Schubert. b) Marche à la Turque des Ruines d'Athènes de Beethoven. No. 3. Le songe d'une nuit d'été. Nocturne de Mendelssohn-Bartholdy. No. 4. Invitation à la Danse de Weber. No. 5. Le songe d'une nuit d'été. Choœur de Fées. No. 6. Alla Turca, Marche de Mozart à — 80
 " 294. Kleine Fantasien über die beliebtesten Opern.
 No. 1. Rigoletto. No. 2. Il Trovatore. No. 3. Ernani. No. 4. Fatinitza. No. 5. Die 4 Haimonskinder. No. 6. Galathé. No. 7. Fledermaus. No. 8. Nabucco. No. 9. Seekadet. No. 10. Elisire. No. 11. Carneval in Rom. No. 12. Der Teufel auf Erden. No. 13. La forza del destino. No. 14. Methusalem. No. 15. Un ballo in maschera. No. 16. Cagliostro. No. 17. Leichte Cavallerie. No. 18. Die letzten Mohikaner. No. 19. La vie pour le Czaar. No. 20. La tombe d'Ascolt. No. 21. Blindekuh. No. 22. Boccaccio. No. 23. Martha. No. 24. Donna Juanita. No. 25. Figaros Hochzeit. No. 26. Die Puritaner. No. 27. Don Juan. No. 28. Der Freischütz. No. 29. Oberon. No. 30. Norma. No. 31. Nisida. No. 32. Das Spitzentuch d. Königin. No. 33. Regimentstochter. No. 34. Lucrezia. No. 35. Lucia. No. 36. Linda. No. 37. Maritana. No. 38. Der lustige Krieg. No. 39. D. Bettelstudent. No. 40. Eine Nacht in Venedig. à 1 30
 " 298. Flöten-Polka 1 50
 " 299. Salonwalzer 1 50
 " 311. Ungarische National-Tänze 2 50
 " 313. 5^{me} Morceau de Concert 3 —
 do. mit Orchester
 " 315. Grande Fantaisie de Concert sur des motifs de l'Opéra: Martha 3 —
 do. mit Orchester
 " 316. Sechs leichte Salonstücke.
 No. 1. Liebes-Romanze. No. 2. Kosacken-Tanz. No. 3. Sonntagslied. No. 4. Rosen-Walzer. No. 5. Nordische Ballade. No. 6. Ungarische Heldensage à 1 —
 " 324. Vogelgesang. Virtuosen-Stückchen 1 50
 " 331. Remeniscences de Mendelssohn Bartholdy 2 50
 " 332. Volkslieder Potpourri 2 50
 " 333. Sérénade de Concert 1 30
 do. mit Streichquartett 2 —
 " 335. Rigoletto (Verdi) Grande Fantaisie brillante 2 50
 — avec orchestre 5 50
 " 336. Fantaisie dramatique sur le célèbre Septour: „Ossommo carlo“ del' opera: Ernani (Verdi) 2 50
 Concert für Violine v. Mendelssohn f. Flöte bearb. Flötenst. apart 2 50
 (Zur Begleitung bediene man sich der Original-Clavierstimme oder der Orchesterstimme.)

En vente chez le même Editeur:

Popp, G., Op. 205. Nouvelle Méthode pratique et complète pour apprendre à jouer de la Flûte, avec tableau des sons et trilles (avec texte allemand, français, espagnol et anglais).

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 — — Op. 292. Gruss an Tyrol. Salonstück im Ländlerstyle für zwei Flöten und Pianoforte " 2 —

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5^{me}

MORCEAU DE CONCERT.

Allegro non troppo ma energico.

Guill. Popp. Op. 313.

FLAUTO.

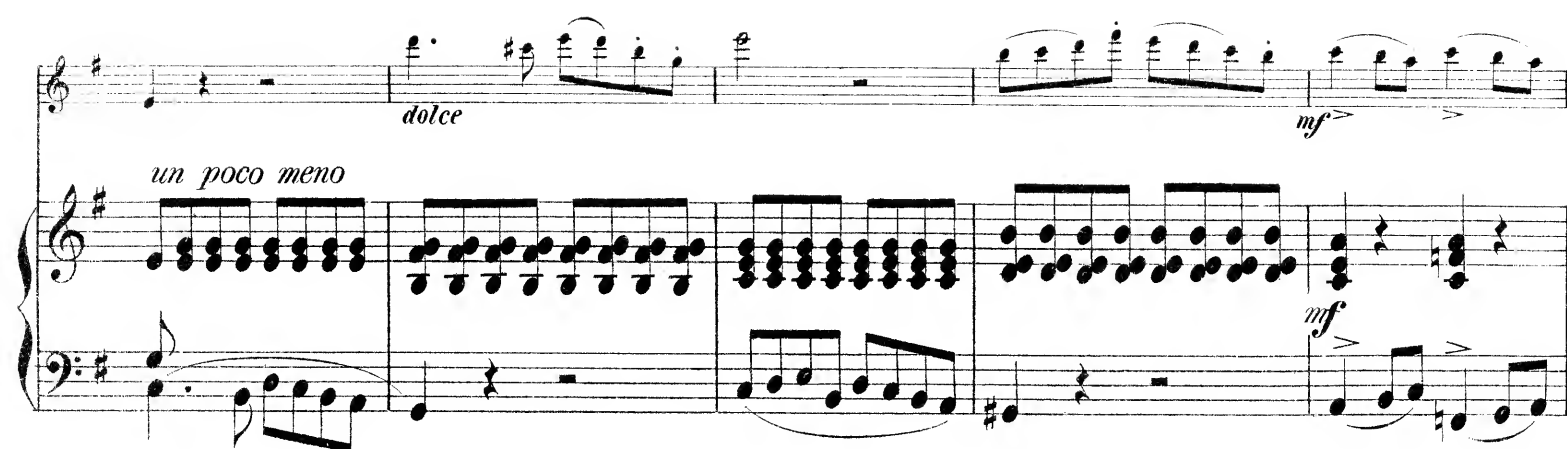
PIANO.

The musical score is written for Flauto and Piano. It is in G major (one sharp) and 2/4 time. The tempo is 'Allegro non troppo ma energico'. The piece is Op. 313 by Guill. Popp. The score consists of four systems of music. The Flauto part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). The first system begins with a mezzo-forte (mf) dynamic. The second system features a forte (f) dynamic. The third system returns to mezzo-forte (mf). The fourth system begins with a forte (f) dynamic and includes trills (tr) in the Flauto part.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** The treble staff begins with a trill (tr) over a quarter note. The bass staff has a whole note chord.
- System 2:** The treble staff features a series of eighth notes. The bass staff has a whole note chord.
- System 3:** The treble staff has a series of eighth notes. The bass staff has a whole note chord.
- System 4:** The treble staff has a series of eighth notes. The bass staff has a whole note chord.
- System 5:** The treble staff has a series of eighth notes. The bass staff has a whole note chord.
- System 6:** The treble staff has a series of eighth notes. The bass staff has a whole note chord.

Dynamic markings include *tr* (trill), *riten.* (ritardando), and *p* (piano).



First system of musical notation. The upper staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, marked *dolce*. The lower staff (bass clef) features a continuous eighth-note accompaniment. The system concludes with a half note G4, a quarter note A4, and a half note B4, marked *mf* with an accent.



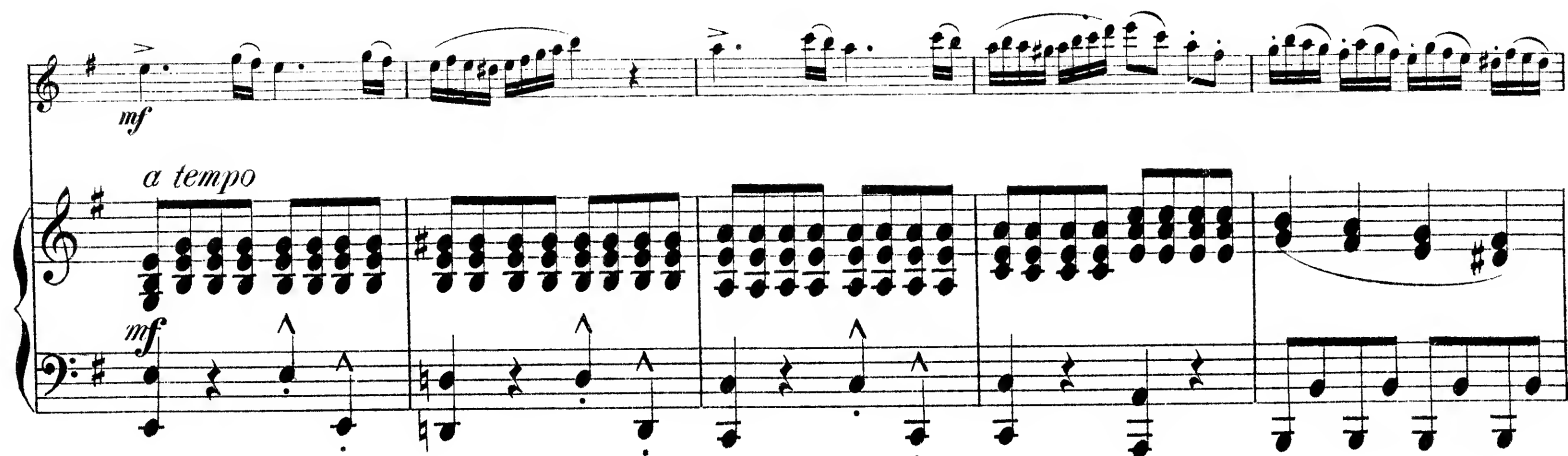
Second system of musical notation. The upper staff (treble clef) starts with a half note G4, a quarter note A4, and a half note B4, marked *p*. The lower staff (bass clef) continues with an eighth-note accompaniment. The system ends with a half note G4, a quarter note A4, and a half note B4, marked *mf* with an accent.



Third system of musical notation. The upper staff (treble clef) begins with a half note G4, a quarter note A4, and a half note B4, marked *mf*. The lower staff (bass clef) features a continuous eighth-note accompaniment. The system concludes with a half note G4, a quarter note A4, and a half note B4, marked *mf* with an accent.



Fourth system of musical notation. The upper staff (treble clef) starts with a half note G4, a quarter note A4, and a half note B4, marked *mf*. The lower staff (bass clef) continues with an eighth-note accompaniment. The system ends with a half note G4, a quarter note A4, and a half note B4, marked *mf* with an accent.



First system of musical notation. The top staff is a single melodic line in treble clef, marked *mf*. The bottom system is a grand staff (treble and bass clefs) marked *a tempo* and *mf*. The bass line features a steady eighth-note accompaniment.



Second system of musical notation. The top staff continues the melodic line. The bottom system continues the grand staff accompaniment, with the bass line maintaining its eighth-note pattern.



Third system of musical notation. The top staff features a more complex melodic line with some triplets, marked *f*. The bottom system continues the grand staff accompaniment, with the bass line showing some variation in its eighth-note pattern.



Fourth system of musical notation. The top staff continues the melodic line. The bottom system continues the grand staff accompaniment, with the bass line featuring a series of accented eighth notes marked *ff*.

Adagio.

The musical score is for a piece in G major, 6/8 time, marked Adagio. It consists of a vocal line and a piano accompaniment. The piano part features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The dynamics are marked as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *dolce* (sweetly). The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system shows the vocal line with a melodic line and the piano accompaniment with a complex, flowing melody. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line with a melodic line and the piano accompaniment with a complex, flowing melody. The fourth system concludes the piece with a final melodic line in the vocal part and a complex, flowing melody in the piano accompaniment.

espressivo

mf

mf

tr

mf

f

f

f con anima

f tremolo

The musical score consists of six systems of staves. The first system has a treble staff with a melodic line and a piano accompaniment in the bass and inner voices. The second system continues the melodic and harmonic development. The third system features a trill in the treble staff. The fourth system shows a crescendo in dynamics. The fifth system is marked 'f con anima' and features a tremolo in the bass staff. The sixth system continues the intense, fast-paced music.

mf

f

mf

dim.

pp

pp

p

dim.

p trem.

dim.

pp

lunga Pausa

lunga Pausa

Allegro comme primo.

First system of musical notation for piano. It consists of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a rest in the treble and a series of chords in the bass. A dynamic marking of *f* is present, followed by the word *TUTTI.* The system concludes with a series of chords in the bass.

Second system of musical notation for piano. It continues the grand staff from the first system. The treble part features a melodic line with some grace notes. A dynamic marking of *p cantabile.* appears. The bass part continues with chords. A dynamic marking of *p* is present towards the end of the system.

Third system of musical notation for piano. The treble part includes trills marked with a wavy line and the letter 'tr'. A crescendo marking *cres.* is present. The bass part continues with chords. Another crescendo marking *cres.* is present.

Fourth system of musical notation for piano. The treble part features a melodic line with a dynamic marking of *f*. The word *Cadenza.* is written above the staff. The bass part has a dynamic marking of *f* and consists of chords.

Fifth system of musical notation, labeled *Flauto.* It is a single staff in treble clef with the same key signature and time signature. The music begins with a series of eighth notes. A dynamic marking of *p* is present, followed by a decrescendo marking *dim.*

RONDO.

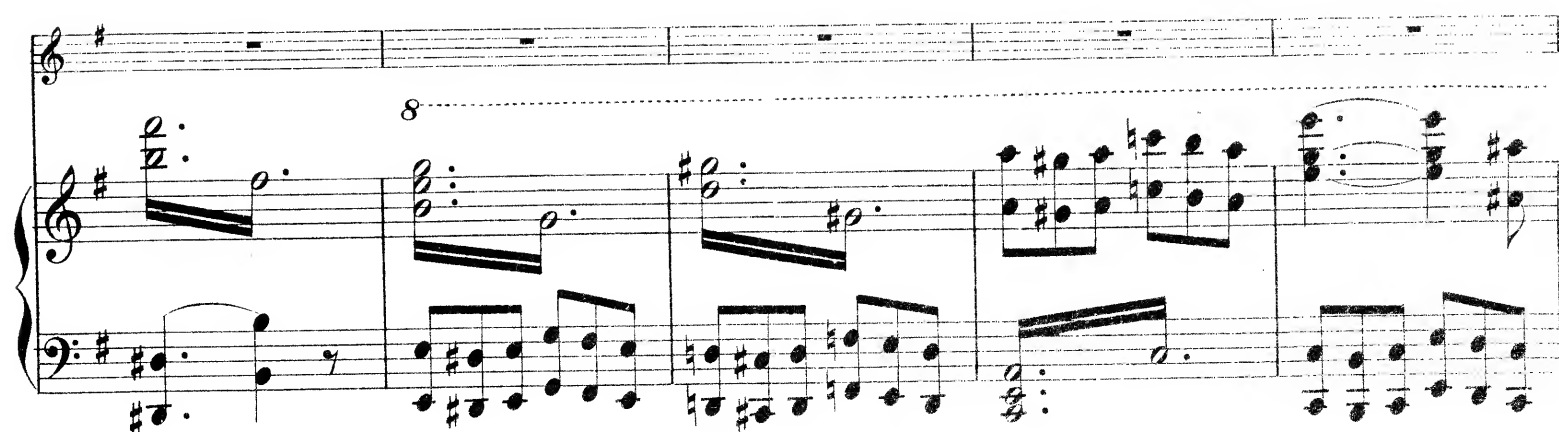
11

Allegretto scherzando.

The musical score is for a Rondo in 8/8 time, marked 'Allegretto scherzando'. It consists of six systems of piano and violin staves. The key signature has one sharp (F#). The score includes various dynamics (p, mf, f, cres., calando), articulation (tr.), and tempo markings (a tempo). The piano part features a mix of chords and moving lines, while the violin part has more melodic and rhythmic patterns. The score is divided into sections by repeat signs and includes a 'tr.' (trill) marking in the second system.



First system of musical notation. The top staff is a single melodic line. The bottom staff is a grand staff (treble and bass clef) with a *ff* dynamic marking. The key signature has one sharp (F#).



Second system of musical notation. The top staff has a treble clef and a 2/2 time signature. The bottom staff is a grand staff. A first ending bracket labeled '8' spans the first two measures of the top staff. The key signature has one sharp (F#).



Third system of musical notation. The top staff has a treble clef and a *tr* (trill) marking. The bottom staff is a grand staff with *mf* and *p* dynamic markings. A first ending bracket labeled '8' spans the first two measures of the top staff. The key signature has one sharp (F#).



Fourth system of musical notation. The top staff has a treble clef and a *cres.* (crescendo) marking. The bottom staff is a grand staff with *f* (forte) and *cres.* markings. The key signature has one sharp (F#).

Musical score for piano, page 13. The score consists of six systems of staves. The first system has a treble staff with a melodic line and a grand staff with a rhythmic accompaniment. The second system continues the accompaniment with a *cres.* marking. The third system features a *p* marking and a *calando* instruction. The fourth system includes *a tempo.* and *p* markings. The fifth system has *p leggiero* and *pp* markings. The sixth system continues the melodic and accompaniment lines.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. It features a complex, flowing melody in the right hand with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand.

Second system of musical notation, measures 5-8. The melody continues with intricate patterns. A piano (*p*) dynamic marking is present in the left hand at the beginning of the system.

Third system of musical notation, measures 9-12. The music builds in intensity. A mezzo-forte (*mf*) dynamic marking appears in the left hand. The words "cre" and "scen" are written above the right hand in measures 11 and 12 respectively.

Fourth system of musical notation, measures 13-16. This system includes a trill (*tr*) in the right hand at the start. It features a *riten.* (ritardando) section followed by a change to *Adagio*. The tempo then changes to *ff* (fortissimo) with another *riten.* section. The word "do" is written below the left hand in measure 14.

Fifth system of musical notation, measures 17-20. The music concludes with a *p* (piano) dynamic marking and a *dim. et ritard.* (diminuendo and ritardando) instruction in both hands.

Allegro con spirito.

This musical score is for a piano and violin duo, page 15 of a piece titled "Allegro con spirito." The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into five systems, each with a violin staff and a piano staff.

- System 1:** The violin part begins with a forte (*f*) dynamic, featuring a melodic line with trills. The piano part provides a rhythmic accompaniment with chords and eighth notes.
- System 2:** The violin part continues with a melodic line, while the piano part features a series of chords.
- System 3:** The violin part has a melodic line with a trill, and the piano part has a series of chords.
- System 4:** The violin part has a melodic line with a trill, and the piano part has a series of chords.
- System 5:** The violin part has a melodic line with a trill, and the piano part has a series of chords.

The score includes various musical notations such as trills, slurs, and dynamic markings (*f*, *p*, *ff*, *bravuroso*). The piece concludes with a final chord in the piano part.

COMPOSITIONS pour PIANO et FLÛTE.

HAMBOURG, chez AUG. CRANZ.

	N ^o .	S ^r		N ^o .	S ^r		N ^o .	S ^r
Amtmann, P. Op. 3. Air varié Fdur.	2	—	No. 14. La Nuit à Grénade M. 2 50.			Sedlacek, J. Souvenir du Simplon, Fantasia . . .	1	80
— Souvenir de Fr. Liszt: Marche hongroise, variée	2	—	15. Tell M. 2 80. 17. Le Pardon de Ploërmel			Stantsits, J. Op. 2. Six Variations	1	80
Bayr, G. 6 Solo's für die Flöte mit Begleitung			M. 3 —. 18. Il Trovatore M. 3 30. 19. Rigo-			Steinbrecher, J. Intr. et Var. (G)	1	50
des Pianoforte.			letto M. 3 —. 20. Lucia di Lammermoor			Steckmest, H. Op. 10. Fantaisies s. d. Thèmes		
No. 1. Solo aus dem Schauspiel: Die Maccabäer,			M. 3 —. 23. Norma M. 2 80. 25. I Puritani			d'Opéras connus:		
in Hmoll	2	—	M. 3 50. 28. Les vèpres siciliennes M. 3 50.			No. 1. Une nuit à Grénade (Krentzer) . . .	2	30
No. 2. Solo aus dem Schauspiel: Süßer Bey,			30. Figaro M. 3 50. 32. Die Zauberflöte			" 2. Tell (Rossini)	3	—
in G.	2	—	M. 3 50. 33. Fatinitza M. 3 50. 46. Prinz			— Op. 11. Fantaisies brillantes avec Pianoforte:		
No. 3. Solo aus der Oper: Die vornehmen Wirthe,			Methusalem M. 3 —. 47. Boccaccio 3 —.			No. 1. Il Trovatore (Verdi)	2	30
in Amoll	2	—	48. Der Seekadet M. 3 30. 49. Das Spitzen-			" 2. Rigoletto (Verdi)	2	30
No. 4. Solo aus d. Melodram: Moses, in Dmoll			tuch der Königin.			" 3. La Traviata (Verdi)	2	30
No. 5. dto. Ballet: Elisene, in G.	2	—	Keller, Ch. Op. 6. Fantasia	1	50	" 4. La Forza del Destino (Verdi) . . .	3	—
No. 6. dto. dto. Der Berggeist, in D			Variat. sur le thème russe: Schöne Minka .	1	50	" 5. Der Freischütz (Weber)	2	50
Beethoven, L. v. Adelaide. Variée pour la flûte	2	—	Krakamp, E. Op. 157. Le tre grazie, pezzi per			" 6. L'Africaine (Meyerbeer)	1	80
Böhm, Th. Op. 3. Andante et Polonaise	2	50	Società per flauto con accomp. di Piano			— Op. 12. Le Carneval de Venise, avec Pianoforte	1	80
Bricealdi, G. Op. 9 L'abbandono Romanza e			No. 1. Aglaja	2	80	Strauss, Eduard, Op. 175. Boccaccio-Walzer . . .	1	80
Polacca.	3	—	— Op. 160. La Triade Verdina.	2	50	— Op. 177. Lustfahrten. Walzer	1	80
— Op. 10. Concertino.	2	50	No. 1. Il Trovatore	2	50	— Op. 180. Boccaccio-Quadrille	1	30
— " 11. Variazioni sopra un motivo del l'opéra:			No. 2. La Traviata			Strauss, Johann, Op. 68. Aeolstone, Walzer . . .	1	50
Il Puritani	3	—	No. 3. I Vespri siciliani			— Op. 70. Die Gemüthlichen	1	50
— " 12. Il Rimprower, Fantasia	3	50	Kuhlan, F. Op. 64. Gr. Sonate brill. (Es) pour			— " 71. Künstler-Quadrille	1	50
— " 14. Fantasia sopra un motivo del l'opéra:			Pianoforte et Flûte. Nouvelle Edition . . .	5	30	— " 72. Scherz-Polka	—	80
Linda di Chamounix.	3	—	— Op. 68. Six Divertissements pour Flûte avec			— " 73. Frohsinns-Spenden	1	50
— " 22. Air final de Lucia di Lammermoor, varié			Pianoforte. Liv. 1. (G, D.) Liv. 2. (H, Es.)			— " 74. Lavastrome, Walzer	1	50
— Op. 23. No. 1. Studio di Concerto	1	—	Liv. 3. (G, Cism.)	2	—	— " 272. Un ballo in maschera, Oper v. Verdi,		
No. 2. dto.	1	30	Kummer, F. A., Op. 115. Les soirées du Nord.			Quadr.	1	50
No. 3. dto. Chopin	1	30	Fantaisies sur des airs russes et bohémiens.			— " 314. An der schönen blauen Donau, Walzer	1	80
No. 4. Romanza senza parole	1	50	Arrang. pour Flûte et Piano.			— " 333. Wein, Weib und Gesang	1	50
— " 24. Fantasia sur l'opéra: Dom Sebastian . .	3	—	No. 1. Le rossignol M. 1 30. 2. Trois airs			— " 340. Freut euch des Lebens	1	50
— " 25. Fant sur un air populaire de Valaquie	2	50	favoris M. 2 —. 3. Airs favoris: Koca etc.			— " 346. Tausend und eine Nacht,	1	50
— " 29. La Styrienne, Morceau de Concert . .	2	—	M. 1 50. 4. Hymne national M. 2 —.			— " 367. Du und Du. Walzer nach Motiven der		
— " 35. Reminiscenze de l'opéra: Maria di Ro-			der rothe Sarafan M. 1 80. 6. Chansonette M. 1 30.			Operette "Die Fledermaus"	1	80
han, de Donizetti, Fantasia romantica	3	50	7. Deux airs favoris M. 1 50. 8. Schöne			— " 370. Cagliostro-Walzer	2	—
— Fantasia sur des motifs de l'opéra: La Son-			Minka. Air favori M. 1 30.			— " 376. Methusalem-Quadrille	1	30
nambula	3	—	— Op. 117b. Lieder von Franz Schubert, übertragen:			— " 377. I-Tipferl-Polka française	1	30
Büchner, F., Le rossignol, Romance de Alabieff			No. 1. Ave Maria, Hymne an die Jungfrau			— " 378. Banditen-Galopp. Polka (schnell) . .	1	30
Fantasia brillante	1	80	M. 1 —. 2. Die Forcell M. 1 —.			— " 379. Kriegers Lieben. Polka-Mazur . . .	1	—
Czapek, L. E., Op. 14. Divertissement (Dmoll) .	3	50	M. 1 —. 4. Der Wanderer M. 1 —.			— " 380. Ballsträuschen. Schnell-Polka . . .	1	—
Doppler, F. Op. 15. Berceuse	1	30	5. Lob der Thränen M. 1 —.			— " 381. Kennst du mich? Walzer	2	—
— Op. 16. Mazurka de Salon	1	50	6. Ständchen (Leise flehen) M. 1 30.			— " 382. Pariser Polka française	1	—
— " 17. Nocturne de Salon	1	30	7. Am Meere M. 1 —.			— " 383. Nur fort! Polka (schnell)	1	30
Drouët, L. Op. 123. „Sull' margine“ d'un zio,			8. Auf dem Wasser zur singen M. 1 —.			— " 384. Opern-Maskenball-Quadrille (Blindeküh)	—	—
Air varié	2	—	9. Die Post M. 1 30. 10. Frühlingsglaube M. 1 30.			— " 385. Waldine. Polka-Mazur	1	30
— Op. 124. „Di tanti palpiti“, Air varié	2	50	11. Wanderers Nachtlied M. 1 30. 12. Lied			— " 390. Nordseebilder. Walzer	2	—
— " 132. „O dolce contento“, dto.	2	50	der Mignon M. 1 —. 13. Liebesbotschaft			— Op. 64. Sechs Lieder ohne Worte für Flöte,		
— " 137. „Sorte secon lami“, dto.	3	—	M. 1 50. 14. Das Wandern M. — 80. 15.			Violine oder Violoncello, mit Begleit.		
— „God save the king“, varié	2	—	Wohin? M. 1 50. 16. Der Neugierige M. 1 —.			des Pianoforte. Complet	3	50
Fahrbach, A. Op. 2. Variationen über eine öster-			17. Halt M. 1 30. 18. Des Müllers Blumen			Heft 1, 2	2	—
reichische Volksmelodie	2	50	M. — 80. 19. Morgengruss M. — 80. 20.			— Op. 68. Dom Sebastian, opéra de Donizetti		
— J. Op. 2. Intr. et Variat. brill. (G).	1	50	Erlkönig M. 2 30. 21. Mein M. 1 —.			Fantasia facile	2	—
— Op. 5. Intr. et Variat. über Schuberts Trauer-			22. Mit dem grünen Lautenbände M. — 80.			— " 81. Zwölf oberösterreichische Alpenlieder		
walzer	2	—	23. Die böse Farbe M. 1 —.			Heft 1, 2	1	50
— " 12. Intr. et Variat. über ein Thema des			24. Des Baches Wiegenlied M. — 80.			— " 85. Deux Duos pour Piano et Flûte . . .	4	—
Balletes: Kobold	2	—	25. Der Müller und der Bach M. 1 —.			— " 151. Oberösterreichische Tonbilder für Flöte		
— " 44. Salon-Unterhaltungen, Sammlung von			— Op. 121. 6 Transcriptionen:			und Piano.		
Fantasien und Variationen.			No. 1. Tyrolerlied: Von meinem Berg'le. .	1	80	No. 1. Sonnenwend	2	50
1. Hft. Les vèpres siciliennes, opéra de Verdi	1	50	" 2. Lebewohl: Morgen muss ich fort von hier	1	50	" 2. Der Glück'itag	2	30
2. " Spaniers' Ständchen v. A. Jungmann . .	1	50	" 3. Loreley: Ich weiss nicht, was soll	1	50	" 3. Der Wildschütz	2	30
3. " Chanson érotique de J. Egghard . . .	1	50	es bedeuten	1	80	" 4. Der Dorfmusikant. Ländler . . .	2	—
4. " Nocturne von Th. Döhler, Op. 24 . . .	1	—	" 4. Abschied: Muss idenn zum Städtle'naus	1	80	" 5. 's Fensterlin	2	50
5. " Reverie v. M. Strakosch	1	30	" 5. Untreue: In einem kühlen Grunde .	1	80	" 6. Der Hochzeitbitter	2	—
Fahrbach, Ph. Sen., Op. 315. Fantasia über			" 6. Treue Liebe: Steh' ich in finsterner	1	30	— Op. 166. Drei Duos über engl., schott. und		
einen österreichischen Volksgesang, für			Mitternacht	1	30	irische Volkslieder.		
die Flöte mit Begleitung des Piano . . .	3	—	Lanz, J., Op. 10. Divertissement concert. (E) .	2	80	No. 1. Rose (Englisches Volkslied	2	50
— Op. 330. Ocarina-Walzer, für die Flöte u. Piano	1	30	Leidesdorf, M. J., Op. 47. Sonate (Ddur) . . .	2	—	" 2. Thistle. Distel. (Schottisch. Volkslied)	2	50
Flotow, F. v. Overture zur der Oper „Martha“	2	—	Op. 99. Caprice, Variat., Polonaise conc. (D)	4	—	" 3. Shamrock. Kleeblatt. (irisches Volksl.)	2	30
Frisch, R. Op. 20. Souvenir à Weber, Fantasia			" 153. Les inseparables. Ch. 1. Rondo sur des			Tolbecque, J. B. Quadrille sur des motifs de		
et Variat. brill.	2	50	thèmes de Rossini	2	—	l'opéra: La Norma	1	50
Fürstenau, A. B. Op. 65. Amusement	1	—	No. 2. Rondo sur des thèmes de Beethoven .	2	—	Tulou, J. Op. 39. Introd. et Variations sur un		
Hahöcker, J. Op. 2. Tarantelle	1	50	Op. 151. Polonaise (D)	2	50	thème original	2	50
— Op. 4. Elégie	1	—	Mayseder, J., Op. 43. Concert-Variat. in D . .	2	50	— Op. 42. Souvenir musical d'Italie. Ch. 1 in C.	1	50
— Op. 5. 12 Vortragsstudien für die Flöte mit			Moscheles et Lafont., Op. 59. Grand-Potpourri			— " 42. detto detto, Ch. 2 in B.	1	50
Begleitung des Piano ad libitum	3	30	concert. (A)	4	—	— " 45. Fantasia et Polonaise (Cmoll) . . .	2	—
— Op. 6. 24 Etuden für die Flöte mit Begleitung			Pfeiffer, A. Variations (Ddur)	1	50	Wertheim, F., Freiherr von, Erinnerung an Krems		
des Piano ad libitum. Heft 1	3	—	Pixis, J. P., Op. 35. Grande Sonate (Gdur) . .	5	—	a. D., Fantasia für die Flöte mit Beglei-		
Heft 2	3	—	— Op. 60. Melanges sur des thèmes de Beethoven			tung des Piano	2	50
Halm, A., Op. 24. Sonate (Adur)	4	—	et Mozart (D)	3	—	Wilms, J. W., Duo de la Molinara; Nel cor più		
Jansa, L. Op. 7 Polonaise brillante (D)	2	50	Richter, W., Op. 12. Duo (F) pour Piano et Flûte	4	—	non mi sento, varié avec Flûte ou Violon	2	—
— Op. 28. dto. dto. (in G).	2	—	Ries, F. Sonate (B)	2	—	Wolfgram, J., Polonaise (G)	1	—
— Op. 38. Potpourri concert. (E)	3	—	Riotte, P. é. Op. 45. Sonate (Ddur)	1	50			
Kalkbrenner, Fr., Op. 63. Grand Duo (Dmoll) .	4	50	Scholl, C. Op. 19. Intr. et Var. brill. (A) . .	3	—			
Kayser, H. E., Op. 25. Potpourris élégants s. d.			— Op. 20. Intr. et Variat. (G)	3	—			
Thèmes d'Opéras:			— " 23. detto detto (A)	3	—			
No. 1. Ernani M. 2 —.			" 24. Fantasia (G)	3	—			
2. I Lombardi M. 2 30.			" 25. Grande Polonaise (G)	2	50			
3. Nabucodonosor M. 2 30.			" 28. Variationen über (Gott erhalte) . .	2	50			
5. I Masnadieri			Schmidt, J., Op. 158 Introduction et Polonaise					
M. 2 —. 6. I due Foscari M. 2 —.			(A) pour Piano et Flûte	1	30			
7. Giovanna			Schmölzer, J. E. Barcarole, Fantasiestück . .	2	—			
d'Arco M. 2 —. 8. Anna Bolena M. 2 —.			Schubert, Fr., Op. 160. Introd. et Variations sur					
9. Lucrezia Borgia M. 2 30.			un thème original	4	50			
10. Le Prophète								
M. 2 —. 11. Le Prophète M. 2 50.								
12. La								
Fille du Régiment M. 2 30. 13. La Gitana M. 2 50.								